



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

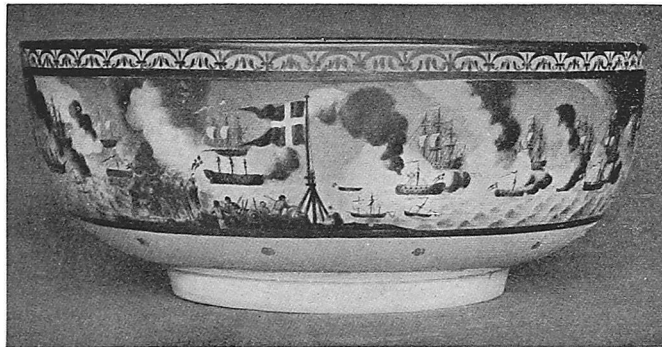
This, however, is not all there is to the Plan of Chicago for improving our famous boulevard. By reference to the panoramic view herewith presented, of the aspect looking south from the Michigan Boulevard Building, we see what the Chicago of the future is to be. Beyond the pinnacle of the Tower Building we recognize the Art Institute, the Blackstone Hotel and various other buildings, but these alone are familiar. The beautiful park little resembles Grant Park in its present state while the Illinois Central tracks have vanished beneath a roof which appears like a pleasant promenade. Fronting Twelfth Street is the new Illinois Central Station and beyond the Field Museum with its stately Attic outlines. Further south we see the Twenty-second Street pier and catch a glimpse of the proposed lagoon and new lake front with its drives and boulevards all uniting in a scheme symmetrical and beautiful. This also is at least begun for daily we can watch the improvement of Grant Park and the filling in of the lake east of the present Illinois Central Station.

The great pier and pavilion at Grand Avenue on the north side are a fact, if not completely accomplished at least well on the way, and the boulevard link is assured. With these features completed not even the famous cities of the Fatherland with their

wonderfully thorough and complete construction, arrangement and embellishment (an idea of which may be gained from our illustration) will surpass the beauties of Chicago's great front yard.

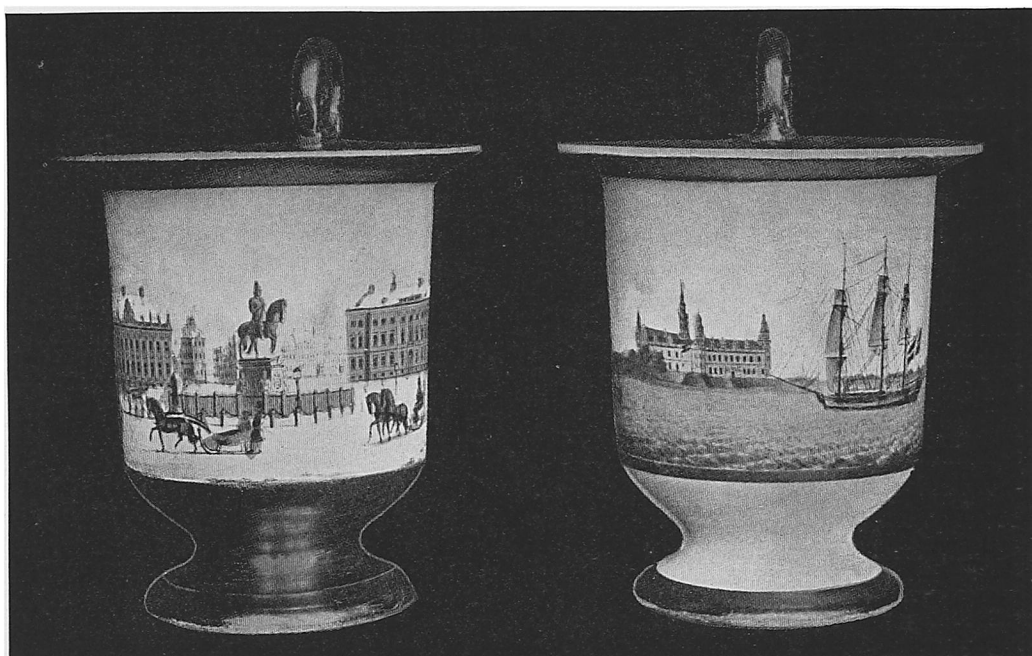
What a drive indeed is the boulevard tour of Chicago embracing the south and west side parks, Michigan Avenue, Lincoln Park and the North Shore, forty-five miles of paved boulevard, through sylvan gardens, past a stupendous business section to the most delightful residential neighborhoods imaginable. Chicago, at least, has one advantage over many cities in that there are no natural limitations to its ramifications. It is free to spread out and grow in every direction from the lake shore and even within its present limits there is ample space for the beauty spots that make a city charming.

This middle western metropolis is also blessed with a complete and artistic working model in the Plan of Chicago, a project which should have the most enthusiastic support of all loyal Chicagoans, not only for reasons of civic pride and home sentiment but for the great practical reasons (so thoroughly appreciated by European cities) that such improvements tend to make a city a mecca for tourists and visitors, thus increasing its commercial importance and bringing about its financial supremacy.



HISTORIC PORCELAIN BOWL COMMEMORATING THE
BATTLE OF COPENHAGEN—DANSKE FOLKE MUSEUM

Courtesy Royal Copenhagen Porcelain and Danish Arts



CUPS SHOWING KING'S SQUARE IN COPENHAGEN AND A VIEW OF HAMLET'S CASTLE OF KRONBORG DANSK FOLKE MUSEUM—COPENHAGEN

Courtesy Royal Copenhagen Porcelain and Danish Arts

The Story of Royal Copenhagen

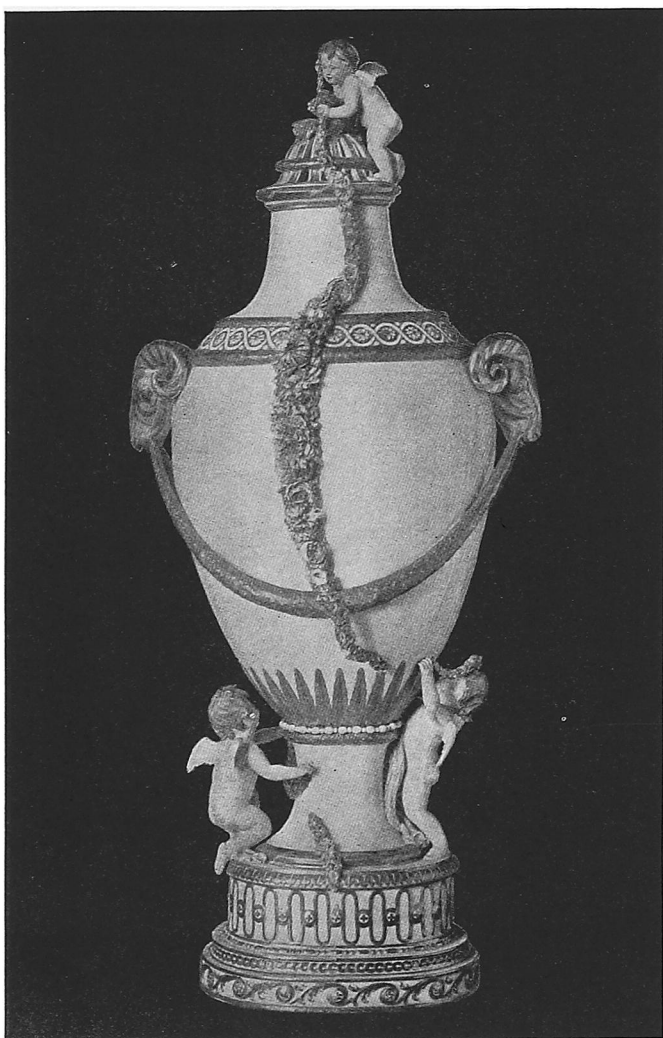
By EVELYN MARIE STUART

IT does not seem so very long ago that surprisingly life like little porcelain animals in soft gray or brownish tan and white first began to enliven the china stores with a note of quaint and graceful humor. These, obliging salesmen informed us, were examples of the wonderful modeling of the artists of the Royal Copenhagen factories.

From these famous Danish works came also the lovely vases and plaques, in landscape or floral underglaze decoration of soft and tender tones against dazzling white, radiant with a beauty all their own. Wherever before had one been so impressed with the wash of the waves, the mist of the deep, the beauty of white wings

as sailing gulls swept over wave and dune? Where were there any other decorated porcelains so free and wild and graceful in treatment, so like nature's own self, and like her so complete when viewed from any point or angle? This lack of formality, achieved by carrying the design around the piece in a natural manner made it complete from any side and gave a charm unlike that of pieces which are adorned with the idea of being observed in some particular position.

To those not thoroughly familiar with the production and decoration of china Royal Copenhagen appeared as something new, in the history of the art. Connoisseurs and the world of china manufacturers, how-



*HISTORIC COPENHAGEN
VASE FROM COLLECTION
OF ROSENBERG CASTLE
—DENMARK*

*Courtesy Royal Copenhagen
Porcelain and Danish Arts*

ever, knew differently and recognized in this ware a princely descendant of an ancient house, and an heir to the crown of supremacy. For they knew, if the general public did not, that one of the oldest and most valued patterns of dinnerware for practical use was the blue fluted underglaze of the Royal Danish factories, a decoration applied to a greater variety of shapes than any other pattern in the world, one of the standard patterns of history. They knew, too that Royal Copenhagen had a story as romantic and scarcely less ancient than Sevres, Worcester or Dresden and like

theirs interwoven with the romance of kings and the destinies of great houses. Beyond and above all this they were aware of the fact that modern Copenhagen had won the distinction of introducing absolutely new ideals and inspirations into the art of porcelain making and decorating, that it represented the latest, most original and most artistic achievements in these lines, the contribution of our century to the art of porcelain.

To begin at the real beginning of its story we must go back to the days of Frederick V of Denmark who in 1746 built the royal

PANEL VASE WITH
PORTRAIT GROUP OF
THEODORE HOLMSKJOLD
AND FAMILY
DANSK FOLKE MUSEUM
—COPENHAGEN

*Courtesy Royal Copenhagen
Porcelain and Danish Arts*



factory near the blue tower at Christianshavn. Here he attempted with the aid of Saxon potters to found a new art. Failing to secure sufficient knowledge from them however, to enable him to rival the true porcelains of Meissen, he induced a Frenchman Louis Fournier to take charge of his factory. Some success in the manufacture of soft paste or artificial porcelain similar to that of Sevres ensued.

The death of Frederick V in 1766 and the lack of interest in the project displayed by his heir Christian VII, resulted in the decline of the industry and the return of Louis Fournier to France. To Queen Juliane Marie, widow of Frederick V belongs the distinction of having been the patron of a native art, and to another person, obscure in name and fortune, belongs the greater honor of having been the real



CRUET STAND FROM THE FLORA DANICA SERVICE
MANUFACTURED FOR CATHERINE II OF RUSSIA,
COLLECTION OF ROSENBOG CASTLE—DENMARK

Courtesy Royal Copenhagen Porcelain and Danish Arts

creator of this native art in porcelain. This person, the young chemist Heinrich Müller, had long cherished an ambition to establish a porcelain factory, and with this end in view he had traveled for several years among the famous works of Europe seeking the secret of compounding true porcelain. This secret had in his time become quite generally disseminated, despite the efforts of the factory at Meissen to keep Boetger's discovery from the world.

It was not until 1773 that Müller produced his first piece of true porcelain at Copenhagen and the first meeting of an organized company for its manufacture occurred on the first of May 1776. Through the intervention of one Holm, privy counsellor to Dowager Queen Juliane Marie, royal interest and patronage had been secured and the fires of the old factory of Fournier were rekindled. Between the death of the former patron Frederick V and this first meeting of the second company, po-

litical intrigues had placed the reins of government in the hands of Juliane Marie. As she seems to have been a woman of great strength of mind and considerable ability perhaps this was not for the worst. Certainly it proved to be very much for the best so far as the development of Copenhagen porcelain was concerned, for it was through her influence and support that the ware was enabled to take its place with those of France, Saxony and Britain. She it was who suggested the royal trade mark of the factory, preserved to this day, the appropriate and significant three wavy blue lines typifying Denmark's three waterways, Oresund and the two belts, Storebelt and Lillebelt.

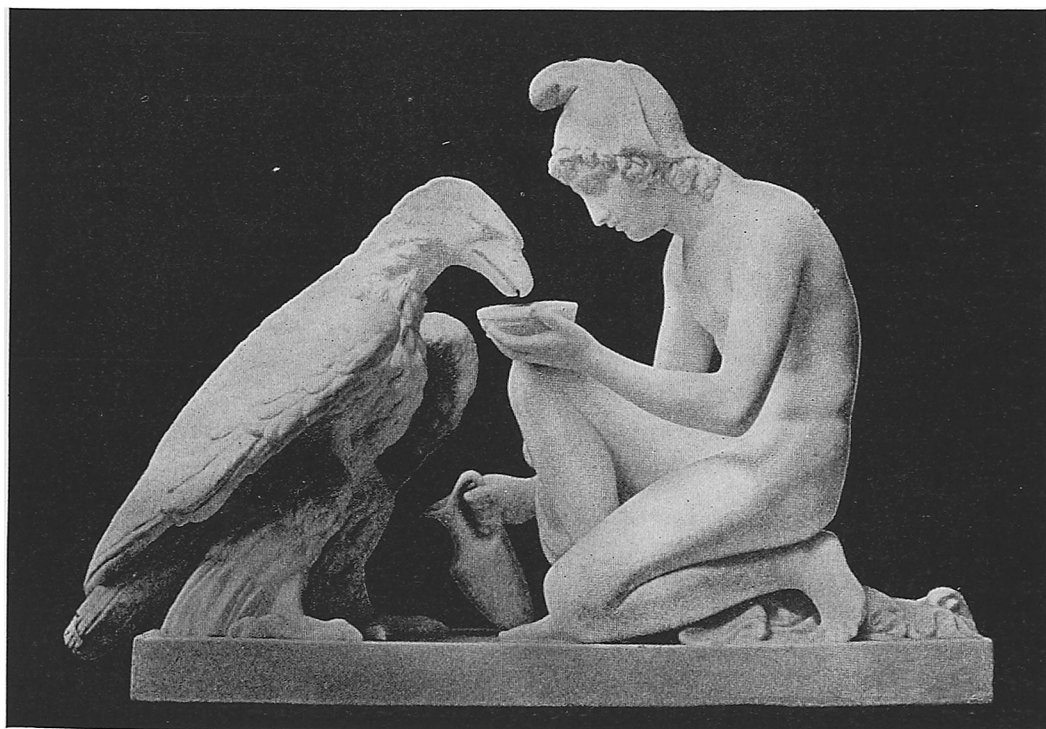
Müller, although he was the brains of the enterprise held only one share of stock in the company and his position as director assured him the small salary of five hundred and six dollars. He was bound by contract to remain in the employ of the royal

factory and keep secret all his knowledge of his art including his own discoveries and inventions. To us at this day, these seem hard and unfavorable conditions. However, he seems to have been well satisfied and was probably treated fairly according to the standards of his time.

Outside of his knowledge and of royal patronage he had little enough upon which to rely for his workmen were untrained novices whom he was obliged to develop to a point of efficiency. Experienced workmen whom he introduced from Meissen proved to be so overbearing that he was obliged to dispense with their services and compelled to accomplish their dismissal by force. In order to secure a competent assistant he agreed to pay a part of his salary himself and at this sacrifice, secured A. C. Luplau from the Furstenberg works as his modeling master. This man together with capable painters, all working under the direction of Müller, succeeded in producing

a new and beautiful porcelain ware distinguished by its extreme whiteness of body, richness and transparency of glaze and refinement of decoration. This whiteness of body and depth of glaze prevail until today in Copenhagen porcelain and may in a measure account for the true taste which has always marked its decoration, since the ware being beautiful in itself the artist is moved to forbear from hiding it completely or overpowering it with injudicious ornament.

In 1779, owing to financial difficulties the factory was taken over by the state though Müller continued as its director. He prepared both glaze and body, directed the methods of firing and decorating and was responsible for establishing the characteristic whiteness and depth and brilliance of glaze. Except for the old original pattern in under glaze blue the decorations of this early Copenhagen ware were done in overglaze, requiring a separate firing, representing a



GANYMEDE AND THE EAGLE IN WHITE PORCELAIN AFTER THORVALDSEN

Courtesy Royal Copenhagen Porcelain and Danish Arts



ART FAIENCE IN BOLD AND VIVID COLORS, FLOWER HOLDER
AT THE LEFT REPRODUCING A VERY OLD CHURCH SPIRE

Courtesy Royal Copenhagen Porcelain and Danish Arts

great range of color and an extensive use of gold. They were, however, simpler, better designed and in truer taste than the offerings of co-temporaries, restraint and a deep respect for the beauty of the material as seen in unreserved white spaces, always playing a part in the making and decoration of Copenhagen.

With the opening of a retail establishment in 1780 Copenhagen porcelain became available to other than royal patrons and Müller was hailed as a genius by the Danes. Prohibition of the importation of other European porcelains assisted this home industry in thriving. Even painted earthenware was excluded by law because it too closely resembled china. The Danish people patronized their national factory both through loyal appreciation and necessity. These custom regulations may indeed appear drastic to us, but when we stop to reflect upon methods employed in other countries at the same time they seem mild indeed. It must be remembered that workmen at Meissen

were for years held as prisoners in a fortress factory, forbidden to communicate with others or the world, lest they should disclose trade secrets. We cannot help smiling at the astuteness of Frederick the Great of Prussia who decreed that all Jews in his empire must show a certificate from the director of his royal porcelain works to the effect that they had purchased a certain amount of china before licenses permitting them to be married would be issued to them. In the face of such decrees the Danish laws prohibiting import of other European porcelains seemed no more extreme in their day than does a protective tariff in our own.

Copenhagen porcelain of this period was conceded by experts to rank above that of all Europe and to have evolved a distinctly national style in body, glaze, modeling and decoration. All the greatness of the north has contributed inspirations for this ware in the course of its history. Linnae, Thorvaldsen, Hans Christian Andersen and the history of Denmark have enriched it with

botanical decorations, reproductions of beautiful statuary, themes for little figures of the princess and the swineherd, the soldier and the witch and paintings of great battles and old castles. The romance of Lord Nelson and Lady Hamilton touches its history in one chapter, for, in a letter to his enamorata, the great English admiral assures her that he is sending her some Royal Copenhagen porcelain for her china collection as a souvenir of his victory over the Danish fleet at the battle of Copenhagen. This battle which Nelson described as the worst of the one hundred and five engagements in which he had figured, was commemorated by the royal factories with a large bowl decorated with the battle scenes. So fierce was the resistance of the Danish fleet and so little did they leave to capture that even in defeat the officers were regarded as heroes and each presented with one of these beautiful bowls. Only two of these are now known to be in existence, one at the Dansk Folke Museum and the other at historic old Rosenborg Castle, which is famed the world over as a storehouse of such treasure.

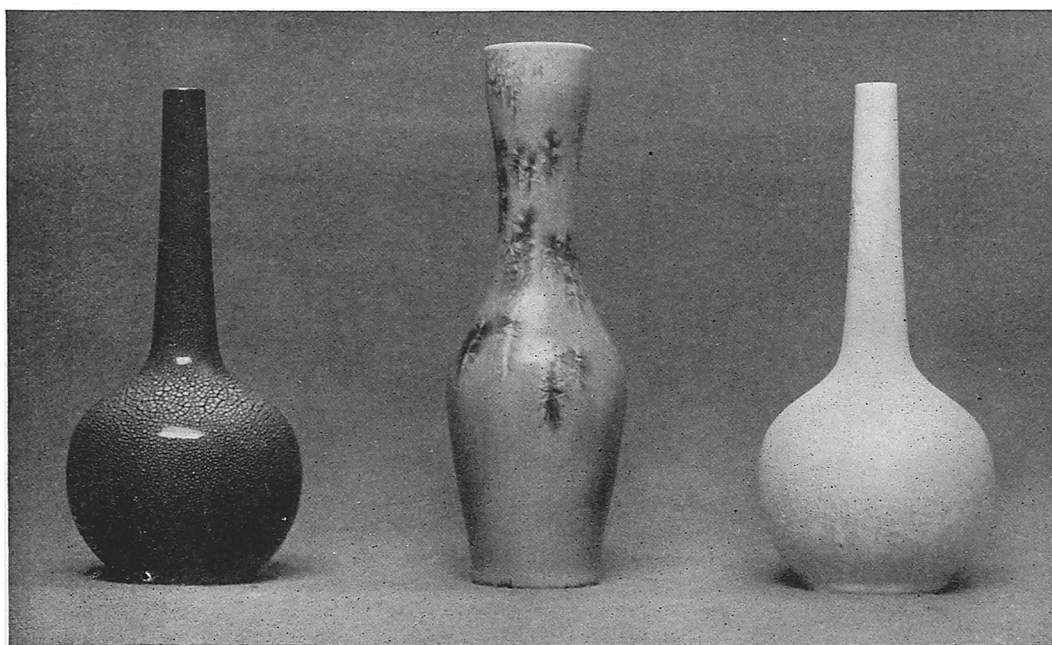
What has become of the pieces which Lord Nelson sent to Lady Hamilton no one may say for the hand of time has scattered her collection whence no one knows. In 1807 Copenhagen was again bombarded by a British fleet which captured the Danish fleet to prevent its falling into the hands of Napoleon. This bombardment resulted in great damage to the royal factory and brought about the decline of the industry.

Among the famous services turned out from this establishment was that of the Flora Danica designed as a gift from Crown Prince Frederick to Catherine the Second of Russia. The crown prince, afterwards Frederick VI, had succeeded in breaking the power of his grandmother Queen Juliane Marie and his uncle Frederick and had been proclaimed regent. He had been interested in the factory since his early manhood when the Court Marshal



EXAMPLES OF THE FAMOUS UNDERGLAZE
BLUE IN THE OLD ORIGINAL COPENHAGEN
*Courtesy Royal Copenhagen Porcelain and
Danish Arts*

had taken charge of the development of the aesthetic side of his nature and taken him from his military duties to pay morning visits to the porcelain works. Immediately upon coming into power he began giving important orders to the royal works among which was the historic Flora Danica which, when completed, rivaled the Sevres Pate Tendre set and the Wedgwood dinner service, also prepared for Catherine II of Russia. Indeed while the first of these consisted of seven hundred and fifty and the second of nine hundred and fifty the Copenhagen set numbered three thousand pieces when completed. Catherine, however, died six years before the great service was finished and Müller retired from the direction



CRYSTALLINE VASES IN SERPENT SKIN, NICKELBLUE
WITH LARGE CRYSTALS AND WHITE FROST CRYSTAL
GLAZE EFFECTS

Courtesy Royal Copenhagen Porcelain and Danish Arts

of the factory with the execution of this order.

Holm, who it will be remembered, was one of the directors of the factory and one of Müller's original supporters was also a botanist of great learning and ability who had studied under Linne. He planned a botanical garden at Sorøe where he was a professor of medicine and natural history, and he also published a work on Danish fungi illustrated by Bäyer who was one of the foremost painters at the royal factory. This together with his influence at court and his relationship to Müller through his marriage with the latter's sister, accounts for the influence which his tastes and ideas seem to have had upon the decoration of the famous Flora Danica service.

Some of the artists it is said rebelled at the scientific accuracy necessary to the task of reproducing on china all the herbs and plants of Denmark, especially as they were not all necessarily decorative and such a proceeding destroyed the uniformity of the

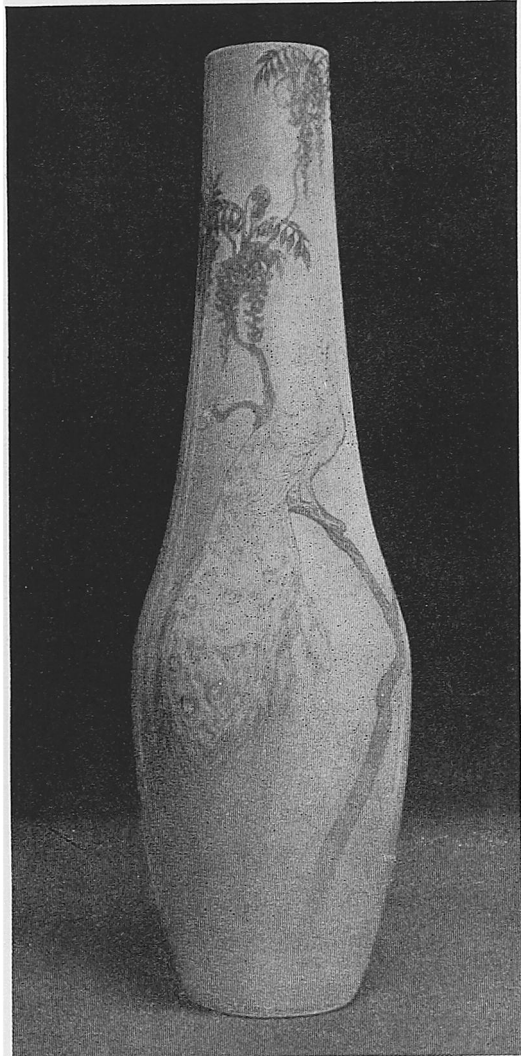
service. When completed, however, it stood as a monumental work of much scientific and some artistic value. The factory did not recover its former greatness after the second bombardment of Copenhagen by the British until our own time. Between that unfortunate event and the modern Renaissance a period intervened during which, in common with all decorative art in Europe, porcelain suffered from a general decadence under the baleful influence of machinery and commercialism. During this period the cup with the historic painting of Hamlet's castle and the little white figures reproducing Thorvaldsen's statuary together with occasional reproductions of old patterns and models were among the most interesting achievements.

The Renaissance dates from 1883 when new capital took over the factory, which, under the direction of Philip Schou, began a new era of aesthetic endeavor. Like Müller in executive ability and great business and artistic insight the new director

drew to his support and assistance a great artist, Arnold Krog, who entered the factory in 1885. To this artist belongs the distinction of having created a new style in the adornment of porcelain. Once again Copenhagen was to lead the world a step forward in ceramic art. In speaking of this Arthur Hayden, in his work on Royal Copenhagen says, "The moment that Arnold Krog awakened to the fact that the body of the porcelain is smooth, white, hard and of surpassing beauty, that moment decided its future. To cover it with colors or with gold in the overglaze style, as his predecessors had done was at once to extinguish its innate loveliness. If blue dots and lines could be painted on plates surely, thought the new art director, other artistic designs could be produced in the same manner. From these premises the principle of underglaze painting was accepted and has been since followed so successfully."

Philip Schou and Arnold Krog set out upon an expedition of discovery searching for new inspirations in the other factories of Europe and at various important exhibitions. Here, however, they failed until by chance the artist was permitted to view a private collection of porcelains from Japan and China. Here at last, at the old original font of ceramic inspiration, he found the suggestions he had sought elsewhere in vain. He did not, however, fall into the error of blindly copying nor the lesser evil of adapting Oriental designs as the earliest manufacturers of European porcelain had done. Instead he grasped the principles and ideals of eastern potters and applied them to the materials he had in hand. With the vision and understanding of the men of old he went, as they had, back to nature for his themes.

It was, however, Nature as seen in the north that gave the individual tone to modern Copenhagen. It is as truly national, as simple, and as effective as the modern Dutch school of painting. There is the same quiet charm of a country by the sea



COPENHAGEN VASE WITH WHITE PEACOCK
AND PURPLE WISTERIA ON ROSE
BACKGROUND—DECORATED BY
D. NATHANIELSEN—COLLECTION OF MRS.
COUTTS MICHIE

*Courtesy Royal Copenhagen Porcelain and
Danish Arts*

and the simple wholesome lives of a sturdy frugal and industrious people. Underglaze decoration has taken the lead and this is in many ways fortunate for here alone could new effects of breadth and character be achieved. Here the body of the ware and the tone and texture of the glaze, as well as the very conditions of firing, offer



COPENHAGEN FIGURES, REMINISCENT OF COLONIAL DAYS

Courtesy Royal Copenhagen Porcelain and Danish Arts

an opportunity to display artistic possibilities.

Not alone is Copenhagen porcelain the whitest and hardest china in the world but it is fired at the highest temperature. This affects the color range of the underglaze decorations since only such hues can be produced as will resist the great heat required to bring the ware to perfection. This it is which has limited the Copenhagen palette to colors whose delightful restraint imparts the satisfying quality of tone characteristic of the Danish productions. It happens too, that the fauns and grays, the watery blues and soft greens, the ashen rose and pale golden of these kilns are likewise the colors most usually assumed by Nature

in the north. This with the wonderful atmospheric effect of the deep clear glaze, with its tint of sea green, makes a bit of Copenhagen, a bit of Denmark crystallized in art.

The Paris International Exhibition of 1889 served to establish the value of this new old ware in the eyes of the art loving world. "French collectors and connoisseurs," writes Hayden, "besieged the showcases and the demand far exceeded the supply, ten times the price asked being offered in many instances by disappointed collectors." Within fourteen days of the opening of the exhibition everything of any artistic value was sold. Coupled with this commercial success came the award of the

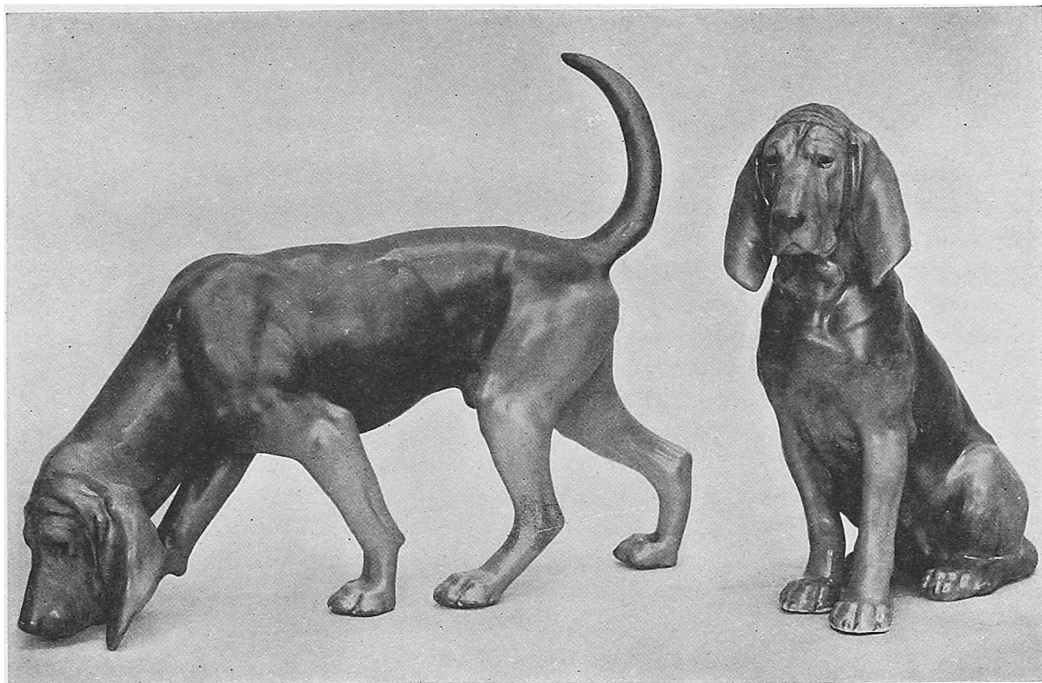
"Grand Prix d'honneur," a rare distinction at that time especially for so small an undertaking. Edouard Garnier, a director of the Sevres factory stated in the "Gazette des Beaux Arts," "not one of the foreign porcelain factories which in 1878 threatened to become dangerous rivals to us seems to have made any progress; on the other hand the beautiful exhibits of the royal porcelain factory of Copenhagen are quite a revelation to us. They show quite a new spirit in the art of porcelain making."

Thus has Denmark added a new treasure to the world's art in the reflection of her own land and people, through the perfection of a new technique in underglaze. Naturalistic landscapes painted under glaze in an unconventional manner possess a charm far beyond that of the old conventional handling in monotone. Blue lapping waters, stretches of dunes or salt marsh, wheeling gulls and flying clouds, how they mirror both the sea and the shore as we see them through the deep clear glaze as through the

medium of the atmosphere itself. Tender tones and melting light, serenity and the pensive charm of lonely lands and waters are all here to enchant the fancy with their song of the solemn sea.

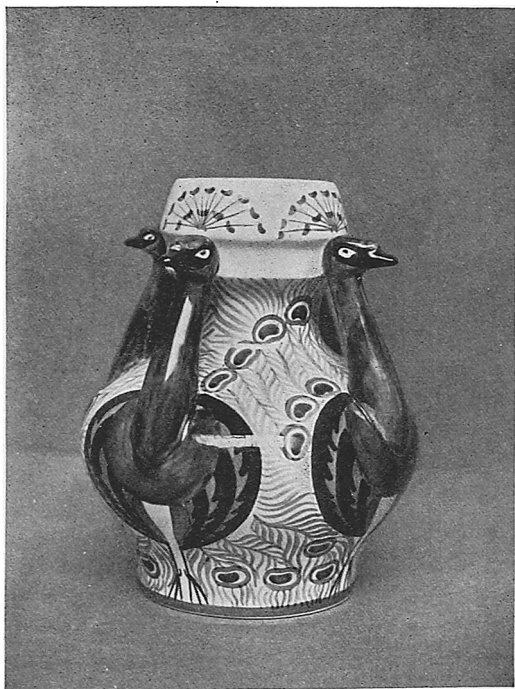
Fishes and storks and frogs, geese and ducks, the cat, the dog, and the useful cattle of the peasant's barnyard, all appear charming, reflected from plaques and vases of simple but symmetrical form. Flowers are reduced to a decorative scheme of sufficient conventionality to answer the highest requirements of applied art. Some of these bits of nature may indeed suggest the Japanese, on account of their supreme unity, harmony and strength of composition. But they can never be regarded as in any way imitative. On the other hand the Orientals quick to appreciate and adapt beautiful suggestions have turned their attention to producing pieces in the manner of Copenhagen.

However, the Danish factory has given the world a new thrill not only in its un-

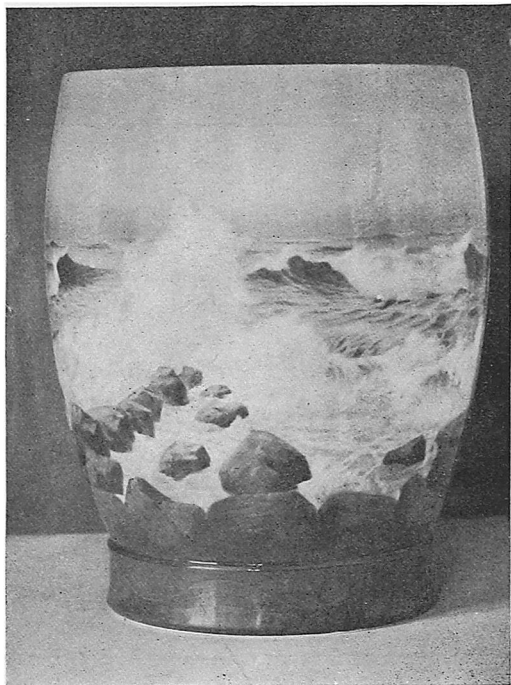


FINE EXAMPLES OF THE FAMOUS ANIMAL FIGURES
FROM THE COPENHAGEN WORKS

Courtesy Royal Copenhagen Porcelain and Danish Arts



A RICH AND COLORFUL EXAMPLE OF
MODERN COPENHAGEN FAIENCE
*Courtesy Royal Copenhagen Porcelain and
Danish Arts*



A MASTERPIECE IN COPENHAGEN WITH
CHARACTERISTIC UNDERGLAZE DECORATION
*Courtesy Royal Copenhagen Porcelain and
Danish Arts*

derglaze decorations but in the wonderful crystalline glazes which are now so much admired, for it was at Copenhagen that the idea of making a decoration of the glaze itself was renewed by Europeans. Mr. V. Engelhardt the chemist of the factory brought about this victory of science in co-operation with art. The "serpent's skin" and "tiger's eye" are picturesque names applied to variations of these crystalline effects, which, suggested by them, in a measure describe them. Everyone familiar with pottery and porcelain knows how exquisite may be the results of fire upon a glaze. The Flambe or transmutation glazes, which the Chinese have brought to such perfection in their famous apple green, famille rose, and sang de boeuf are illustrations of the decorative possibilities of colored glazes. Of late potters and porcelain manufacturers in general have awakened to these possibilities and to Copenhagen must be given the credit

of having added treasure to the potter's lore with its beautiful crystalline effects of starry frost flowers or the glistening motlings of reptilian scales.

Faience as well as porcelain has occupied the attention of the Danish craftsman for in 1863 the Copenhagen faience factory, a sister institution to the Royal Copenhagen porcelain factory, was established. Producing at first only utilitarian articles it has, under the direction of Mr. Chr. Joachim, the artist of the factory, evolved a decorative product that is rich in color, and quaint in form and suggestive of Norse peasant art. These productions captured the Grand Prix at the Saint Louis World's Fair of 1904 as well as lesser awards at all subsequent expositions. Recently these factories have received the highest awards at the San Francisco Exposition for both Royal Copenhagen Porcelain and the Copenhagen Art Faience.

Our illustrations afford an excellent impression of the beauty and character of Royal Copenhagen fabrications from the earliest times until today. Sevres influence can of course be noted in the earlier rose festooned vases though they possess an individuality which would prevent their being mistaken for the work of any other factory. The little cruet stand from the Flora Danica service conveys an idea of the great variety of this historic botanical work in porcelain, while the Copenhagen bowl and cups showing King's Square and the castle of Kronberg, on the ramparts of which Hamlet held conversation with the ghost of his father, are things to linger over and dream of past romance. Thorvaldsen's Ganymede and the Eagle in porcelain recalls the great sculptor of the



HARVEST GROUP OF PEASANT FIGURES IN ROYAL COPENHAGEN

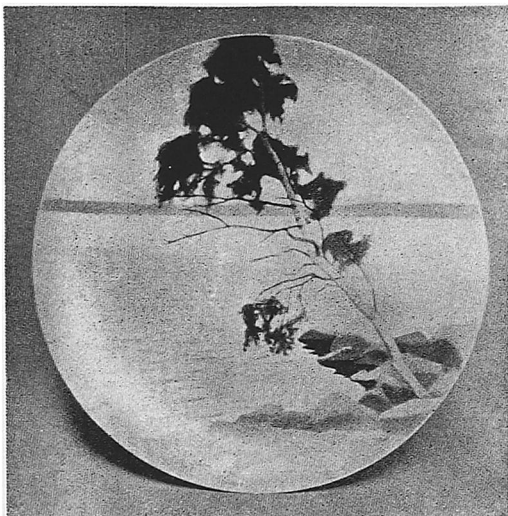
Courtesy Royal Copenhagen Porcelain and Danish Arts



COPENHAGEN FIGURES OF THE SOLDIER AND THE WITCH FROM HANS CHRISTIAN ANDERSEN'S FAIRY TALE, "THE TINDER BOX" *Courtesy Royal Copenhagen Porcelain and Danish Arts*

north, and the little figures of the soldier and the witch remind us of its master of fairy tales, the poetic and child-like, Hans Christian Andersen.

It is the productions of today, however, that most entrance us with their quiet rustic beauty. We can see here only their outlines, yet the composition and harmony of design are so agreeable that we do not feel the lack of color. Seen in their natural hues however, these vases and plaques are veritable bits of wizardry, so magical is the atmospheric effect of the deep glaze, so potent the charm of hues that melt and blend in pensive harmonies. The butterflies upon one of the vases are so true in tone to the velvety browns and terra cotta rose of some species of moths as to render them vividly lifelike, while the flowers upon the accompanying pieces are subdued



PLAQUE SHOWING JAPANESE INFLUENCE.
PAINTED IN UNDERGLAZE COLORS

By C. F. LIISBERG

*Courtesy Royal Copenhagen Porcelain and
Danish Arts*

and delicate in color, until they seem the mere wistful souls of blossoms that have lived and died, to bloom transplanted in the pale elysium of art.

The two little figures of hounds give some appreciation of the excellent modelling of Danish artists in porcelain. There are how-



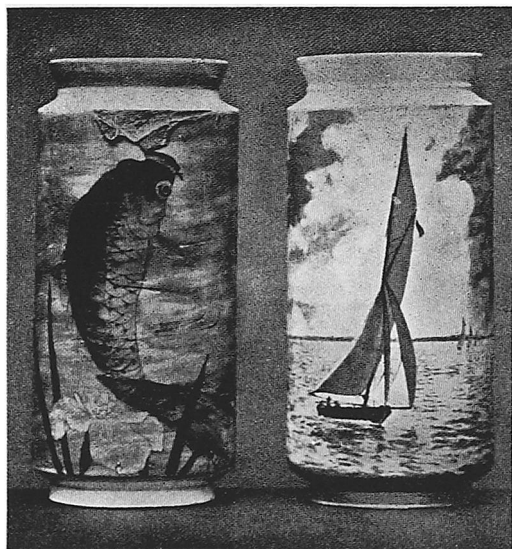
PLAQUE WITH WILD GEESE ON ICE
PAINTED IN UNDERGLAZE COLORS

By ARNOLD KROG *Courtesy Royal Copenhagen
Porcelain and Danish Arts*

ever, puppy and kitten groups, little pigs and children with animal pets in great variety, all full of the appealing baby grace and humorous baby awkwardness of these young things.

The faience pieces herewith illustrated seem rich and gorgeous even in black and white, so strong and bold and opulent are their decorations. The crystalline glazes do not reproduced quite so effectively, yet one can gain some idea of their beauty.

It might not be out of place to quote here a few paragraphs from the report of a Ger-



VASES WITH UNDERGLAZE DECORATIONS
OF MARINE SUBJECTS
DESIGNED BY ARNOLD KROG

*Courtesy Royal Copenhagen Porcelain and
Danish Arts*

man imperial commissioner at the St. Louis World's Exhibition who says in regard to the porcelain exhibits: "Foremost not only in Danish ceramics but also in those of the whole exhibition stood again this time the Danish Royal Porcelain Manufactory of Copenhagen. Its mastership lies in limitation. The noble and beautiful white porcelain is everywhere done justice to. The modeling as well as the coloring is limited to what is necessary. Each piece is a small piece of art. It is evident from the exhibits, that everybody through whose



VASES EXQUISITELY ADORNED WITH NATURE MOTIFS,
THE BUTTERFLIES BEING PERFECT IN COLOR AND
FIDELITY TO LIFE

Courtesy Royal Copenhagen Porcelain and Danish Arts

hands they have passed, has given his best and has done this willingly, thereby contributing to the perfection of the whole. A similar harmonious working is only found in the products of the Rookwood Pottery, Cincinnati. What heartfelt absorption in the animal and vegetable world and in the

serious nature of the north; what a care and deep feeling has been bestowed upon the reproduction of what has been seen and yet, how simple it all is and entirely without gold and color! It is art in industry and one of the finest flowers that has hitherto bloomed on the tree of ceramics."



DAINTILY BEAUTIFUL REVIVAL OF OLD COPENHAGEN
FLORAL DECORATION

Courtesy Royal Copenhagen Porcelain and Danish Arts